bonor of beginning the crusade which

FOR A MID-LENT MATINEE

"Haensel und Gretel" and "Pagtiacel"

in double bill were presented at a spe-

cial mid-Lent matines at the opera

DOUBLE OPERA BILL GIVEN

Damrosch's "Cyrano" Wins First Night Success ceptable, but it was the poetry and son had been brought before the curtain in the duel with De Guiche, to his im-

Crowded Metropolitan Opera House Makes a Gala Performance of His Grand Opera in English-Numerous Curtain Calls, Flowers in Profusion and a Speech by the Composer—A Clever Bit of Musical Joiner Work Built Upon a Strong Libretto by W. J. Henderson. Libretto by W. J. Henderson.

expected opera, "Cyrano," sung in English, got its Metropolitan Opera House before a capacity audience that made the ocasion a gala one. Not since the first night of Puccini's "The Girl of the Golden West" has there been were curtain calls too many to count after every act, in one of which Mr. stage, some in simple bouquets and others in gorgeous set pieces that drew exclamations of "Ah!" from the women all over the house. Fin-One could not fail to be reminded

the book by W. J. Henderson, after him every day. the drama by Edmond Rostand. Whatever measure of success it shall achieve will be due largely to the excellence of Mr. Henderson's book, which is not only a fine bit of literature but, from beginning to end, is written in rosch's opera shall win the favor of the

LITTLE HAS BEEN FORGOTTEN AND MUCH REMEMBERED.

Mr. Damrosch, through his long association with the opera and concert stage, is conversant with the works of most composers: "Cyrano" shows that be has forgotten little and remembered rosch was quoted as saving that he was so longer a hidebound adherent of Wagner; but the influence of the Master still affects him. No doubt the assimiposers and of the moderns such as for which there was a vodiferous demand for repetition, to which Mr. Hertz would not yield, cannot fall to make one think of the Meditation from Massanet's "Thais," for instance. But if there is ttle originality or spontaniety about gether an admirable piece of Joiner work-a bit of musical cabinet-making. so to speak-that is highly to his credit, The orchestration to happy and please ing, and strong enough without being What the music for the

Mr. Hammerstein produced at his Lon-don Opera House last spring. More,

BY SYLVESTER RAWLING. | while carefully avoiding the pitfall of ALTER DAMROSCH'S long "Natoma" came so perilously near, he has produced a work that at least must command respect, and has blazed a first public hearing last night at the Path for English opera that may be followed by himself and others to the highest pinnacle of success.

A BRIEF REVIEW OF THE MAIN PLOT OF THE STORY.

So many years have passed since the Golden West" has there been Richard Mansfield presented the Restand shown such enthusiasin. There drama here and made it familiar to playgoers that a brief word about the story may not be out of place. The Gatti-Casazza was persuaded to ap principal character, Cyrano de Bergerac, pear—a very rare thing. There were poet and soldier, philosopher and swag-innumerable flowers sent up on the serer, gallant and here, is cursed with an enormous nose. He is in love with his cousin Roxanne, a beauty and a wit, but fears that his personal disfigurement will make hopeless the task of winning her. After a successful bout at ally, Mr. Damrosch made a speech, fence with one of her obnoxious adand a very good speech it was, too, mirers. De Guiche, he is about to declare his love to her, when she confiden of the joyous nights at the Manhat. in him, that she loves Christian, a new tan Opera House when Mr. Ham- recruit in his Gascony Cadets. Hencemerstein was king after he had pre- forth he devotes himself to helping sented a new opera or a new star of say and sing in a serenade of her, gets the pat married, and while off at the war writes Christian's love letters for

In the end Christian discovers Cyrano' love for Roxanne and that the latter loves him only for the intellect which is Cyrano's, not his. He gets himself killed, and in a battle that follows Cyrano is wounded. In the play, many of a musician, as well as of an author years chapse before the death of Cyrano and of a critic. And that Mr. Dam- in the presence of Roxanne and the disclosure of their mutual love; but in the public is more than likely, whatever the opera Mr. Henderson brings about the ending only a few hours after the battle.

Mr. Gatti-Casazza has mounted "Cy rano" sumptuously and effectively. The interior of the theatre in the Hotel de Bourgogne, Ragueneau's pastry shop, a square in the old Marrais, Paris, and the camp before Arras, and a convent garden, the successive scenes, are well he has forgotten little and remembered much. In a recent inserview Mr. Damactors of old time courtliness. These no doubt, had much to do in arousing the interest of last night's audience, as lation of haunting memories of "The they will with succeeding audiences, for Nibelungen Ring" is unconscious, as is the opera, probably, will be presented to that of strains from the older com. all the subscribers before the season

ends. Debussy and Puccini. The intermezzo, AMATO EFFECTIVE AS CYRANO;

ALDA A LOVELY ROXANNE. Amato took Cyrano very seriously After the third act he was fairly trem bling with emotion as he said to me

For fifty years doctors have preeingers lacks is more lyric quality. A scribed Father John's Medicine because few good, plain tunes would be wel- it is not a patent medicine and because One thing, at least, Mr. Damrosch has accomplished: He has effaced the unhappy memories of Mr. Converse's The Desire," and of Prof. Parker's restores those who are run down to Mona," and of Lord Howard De Wal- health and strength. Free from nerveden's "The Children of Don," which deadening drugs or weakening stim-

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strongly. I hope I have made it effect the second act, a stirring thing into ducting tive with the audience." More of which Mr. Damrosch has put some of swagger, perhaps, would have been acprovised ballad "I touch as I end the response to calls for a speech, that the efrain," he was excellent; but he was last act was the fest of an opera and if Her in the death scene, a really moving bit he would respond. Apparently it did, of acting that held the audience breath- and Mr. Damrosch made, as was said dence. Most of his singing was really ty-seven years before, had had the

beautiful. Frances Alda has never risen so high had established German opera in Amerartistically as in her Roxanne. She was ica, he hoped that his "Cyrano" might a lovely vision, in rich gowns and ha- be a stepping stone to the establishwith beautiful clarity, appealing charm delightful to hear as it was understand-

with the care that he always displays in his costuming, and he acted with realistic effect. It may not be said house yesterday. The cast of Humperthat he was happy in enunciating English, although he was better as the
opera proceeded. His singing, too, was
not as pleasing as it has been of late.

It reverted to a certain constricted and
Otto Goritz, But there was another.

It reverted to a certain constricted and
Otto Goritz, But there was another. It reverted to a certain constricted and strident quality that he showed at his earlier appearances at the Metropolitan. Putnam Griswold was a handsome De Guiche, his singing admirable, his acting distinguished, his English perfect. Reiss added another character to his portrait sallery with his Ragueneau and "How to make almond cheese cake," to the patter accompaniment of bake adagio" brought forth irresistible laughter. As to English diction, William Hinshaw, as Le Bret, was perfect. Not a word of his was lost.

Lambert Murphy as Montfleury and Cadet sang well. Marie Mattfeld made the little part of the Duenna stand out atrongly. Others in the cast were Vera Curtis, Florence Mulford, Louise Cox. Basil Ruysdael, Marcel Reiner, Pint-Corsi, Austin Hughes, Ananian, Louis Kreidler and Maurice Sapto. Alfred Hertz conducted with splendid authority and manifest sympathy. He as well as Jules Speck, the stage manager, was made to share in the recalls.

HOPES HE HAS DONE SOME-THING FOR ENGLISH OPERA. Earlier in this review there should have been mention of the song and chorus of 'The Gascony Cadeta," in

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a fine performance, Mr. Sturant con-

Julia Culp gave another song recital at Acollan Hall yesterday afternoon. Her lovely voice and her exquisite art were shown in groups of songs by Schubert, Richard Strauss, Brahms, and in old French and English songs. Her accompaniments were admirably refrain." he was excellent; but he was last act was the test of an opera and if Her accompaniments were admirably better in the serenade, and he was best the audience wanted to hear him then played by Coenraad V. Bos at the

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